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CONJUNCTION + PARTICIPLE GROUP
IN ENGLISH*

By

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CONJUNCTION + PARTICIPLE GROUP IN ENGLISH

I

INTRODUCTION

Writers on English Syntax have as a general rule neglected the very common construction conjunction + participle phrase. The frequency of its occurrence and the variety of its functions merit at the hands of grammarians more than a mere mention as a present-day construction in good usage. All are agreed that it is good English, but only one or two give any historical treatment or venture any explanation of it.

In speaking of the appositive participle Einkenel says:¹ "Um andere Beziehungen zu verdeutlichen dienen Konjj, doch erst sehr spät; e.g. mod *experience, when dearly bought, is seldom thrown away*, Rogers; *if deceived, I have been my own dupe*, Bulwer." Einkenel's "Mod" does not mean modern in the usual signification of the word, but it denotes rather 19th century English. This one little sentence of eleven words is all that he devotes to the subject.

Sweet says:² "On the other hand, these participle-groups, through having the same function as dependent sentences, have come to adopt some of the grammatical peculiarities of the latter. Thus they can take conjunctions whenever clearness seems to make it desirable, as in *Mac Ian, while putting on his clothes and calling to his servants to bring some refreshment for his visitors, was shot through the head. I wrote a similar epitaph for my wife, though still living*, compared with *do good hoping for nothing*.

"A participle-group introduced by a conjunction no longer requires to be placed next to the word that it modifies, but

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1. *Englische Syntax*, par. 129. Strassburg. 1904.
 2. *New English Grammar*, par. 2346-2348.

may be detached from it: *nor ever did I love thee less, though mourning for thy wickedness.*"

Jespersen says:³ "Business-like shortness is also seen in such convenient abbreviations of sentences as abound in English, for instance, *while fighting in Germany he was taken prisoner. He would not answer when spoken to. To be left till called for*, etc. Such expressions remind one of the abbreviations used in telegrams; they are syntactical correspondences to the morphological shortenings that are of such frequent occurrence in English: photo for photograph, phone for telephone, etc."

Mätzner says:⁴ "Diese [temporal, causal, concessive, etc.] und andere Verhältnisse, welche übrigens nicht scharf von einander gesondert werden können und zum Theil in einander übergehen, lassen sich leicht durch das logisch vieldeutige Particip andeuten. Desshalb haben sie auch in der jüngeren Sprache die das grammatische Verhältniss von Nebensätzen zu Hauptsätzen ausdrückenden Fügewörter zugelassen und erscheinen in Verbindung mit diesen als bestimmt ausgeprägte Satzverkürzungen; dieselben unterscheiden sich von anderen Satzverkürzungen, deren weiterhin zu gedenken ist, dadurch, dass bei ihnen in der That ohne den Zusatz einer Konjunktion zur grammatischen Vollständigkeit des Satzes nichts fehlt, welchem nur die völlige Klarheit des logischen Verhältnisses mangeln würde.

"*Mac Ian, while putting on his clothes and calling to his servants to bring some refreshment for his visitors, was shot through the head.* (Macaul. H. of E. VII. 241). *Whilst blessing your beloved name, I'd waive at once a poet's fame, To prove a prophet here.* (Byr. p. 309). *I met her, as returning, In solemn penance from the public cross.* (Rowe. J. Shore. 5, 1). *Our remaining horse was . . . unfit for the road, as wanting an eye.* (Goldsm. Vic. 14). *Talents angel-bright, If wanting worth, are shining instruments In false ambition's hand.* (Young N. Th. 6, 273). *I wrote a similar epitaph for*

3. *Growth and Structure of the English Language*, ch. 1, par. 10.

4. *Englische Grammatik*, III, pp. 73-74

my wife, tho' still living. (Goldsm. Vic. 2). *Nor ever did I love thee less, Though mourning o'er thy wickedness.* (Shelley, III. 79).

“Dabei kommen nur die nicht präpositionalen Konjunktionen in Betracht, da wir den Präpositionen, welche bei dieser Participialform vorkommen, eine andere Beziehung zu ihr als Gerundium anweisen. Allerdings berührt sich auch hier wiederum das Particip als solches mit der als Gerundium zu fassenden Form, deren Verfließen in einander immerhin zugegeben werden muss, wenngleich der Versuch einer theoretischen Trennung beider dadurch nicht beeinträchtigt werden kann. Die Ausdehnung des Gebrauches jener Partikeln in Verbindung mit dem Particip gehört wesentlich dem Neuenenglischen an, steht aber allerdings mit der Verwendung derselben in anderen Satzverkürzungen in Zusammenhang, welche in dem Abschnitte von der Verkürzung und Zusammenziehung des Nebensatzes mit dem Hauptsatze behandelt werden.”

Koch in his *Historische Englische Grammatik* does not mention this construction. Krüger in his *Schwierigkeiten der Englischen Sprache* gives examples, but attempts no explanation. Franz (*Shakespeare—Grammatik*) does not mention it, although the construction was comparatively common in Shakespeare. Incidentally he gives one example, but in illustration of another point.

II

EARLIEST USES

Einenkel in the passage quoted above states that the construction in question does not occur until very late. He traces it back no farther than the middle of the 18th century. Indeed, it seems to be the impression of all grammarians who have treated the subject that the construction first came into English about this time. But in reality it goes much farther back. I have been able to trace it as far back as 1552. I have sought the construction in the following list of books which are, I think, chronologically representative:

Chaucer's *Troilus and Creseyde*, 1379-1383.

Caxton's *Aneid*, (partly) 1490.

Heywood's *Play of the Wether*, 1533.

Heywood's *Johan Johan*, 1540.

Ralph Roister Doister, 1552.

Gammer Gurton's *Needle*, 1566.

Lyly's *Euphues* (partly), 1579.

Lyly's *Alexander and Campaspe*, 1584.

Peele's *Old Wives' Tale*, 1590.

Henry Porter's *Two Angry Women*, 1598.

Marlowe's *Two Tamburlaines*, *Doctor Faustus*, *Jew of Malta*, *Edward II*.

Bacon's *Essays: Of Truth, Of Innovations, Of Nature in Men, Of Youth and Age, Of Negotiating, Of Studies*.

All of Shakespeare.

All of *Paradise Lost*.

Milton's *Freedom of the Press*.

More has resulted from this reading in determining definitely when this idiom came into English than in its explanation.

The earliest cases that I have found are the following:

For that maketh me eche, where so highly favored.
Roister Doister (1552). 1, 2, 107.

Diogenes moves about with a lantern, as if seeking
someone. Lyly's *Alexander and Campaspe* (1584). 1,
3, 135.

As having greater sinne and lesser grace. Greene's
Friar Bacon. 9, 67.

And if these things, as being thine in right
Move not thy heavy grace. . . . Sydney's *Astro-
phel and Stella*, Sonnet 39.

It occurs several times in Lyly's *Euphues*.

The following are all the cases that occur in five plays
of Marlowe and in all of the plays of Shakespeare, includ-
ing his *Sonnets*. I give not only the cases of conjunc-
tion + participle, but conjunction + adjective, etc.

And though divorced from king Edward's eyes
Yet liveth Pierce of Gaveston unsurpassed. Marlowe's
Edward II. 2, 5.

Thus lives old Edward not relieved by any,
And so must die, though pitied by many. Marlowe's
Edward II. 2, 5.

These two are the only cases from Marlowe.

III

ILLUSTRATIONS FROM SHAKESPEARE

The following are all from Shakespeare.

WITH *though*.

For love's hours are long, though seeming short. *Venus and Adonis*. 629.

. . . whom
Though bearing misery, I desire my life
Once more to look upon him. *Winter's Tale*. 5, 1, 134.

One port of Aquitaine is bound to us,
Although not valued to the money's worth. *Love's Labor's Lost*. 2, 1, 136.

As you shall deem yourself lodged in my heart,
Though so denied fair harbour in my house. *Love's Labor's Lost*. 2, 1, 175.

Though to myself forsworn to thee I'll faithful prove.
Love's Labor's Lost. 4, 2, 111.

My Pericles, his queen and daughter seen,
Although assailed with fortune fierce and keen,
Virtue preserved from fell destruction's blast. *Pericles*. 5, 3, 87.

The gods for murder seemed so content
To punish them; although not done, but meant. *Pericles*. 5, 3, 98.

Sufficeth I am come to keep my word,
Though in some part forced to digress. *Taming of the Shrew*. 3, 2, 108.

That Slender, though well lauded, is an idiot. *Merry Wives*. 4, 4, 86.

I my brother know, yet living in my glass. Twelfth Night. 3, 4, 415.

I know thee well, though never seen before. I Henry VI. 1, 2, 67.

Hath he not twit our sovereign lady here
With ignominious words, though clerkly couched?
II Henry VI. 3, 1, 178.

. . . And none of this,
Though strongly apprehended, could restrain
The stiff-borne action. II Henry VI. 1, 2, 180.

Her eyes, though sod in tears, looked red and raw.
Lucrece. 1529.

The organs, though defunct and dead before,
Brake up their drowsy grave and newly move. Henry V. 4, 1, 21.

Then should I spur, though mounted on the wind.
Sonnet 51.

Some in their garments, though new-fangled ill. Sonnet 91.

Her audit, though delayed, must answered be. Sonnet 126.

Some in her threaten fillet still did bide,
Though slackly braided in loose negligence. A Lover's Complaint. 35.

The record of what injuries you did use,
Though written in our flesh we shall remember. Antony and C. 2, 5, 117.

. . . as they are,
Though in Rome littered. Coriolanus. 3, 1, 238.

Not sure, though hoping, of this good success,
I asked his blessing. King Lear. 5, 3, 194.

. . . whom thou fought against,
 Though daintily brought up. Antony and C. 1, 4, 60.
 His brother warred upon him, although, I think not
 moved by Antony. Antony and C. 2, 1, 41.

. . . and indeed it takes
 From our achievements, though performed at height.
 Hamlet. 1, 4, 20.

So lust, though to a radiant angel linked,
 Will sate itself in a celestial bed. Hamlet. 1, 5, 55.

Here Tamora, though grieved and killing grief. Titus
 Andronicus. 2, 3, 260.

The other, though unfinished, yet so famous. Henry
 VIII. 4, 2, 61.

Although unqueened, yet like a queen and daughter
 And daughter to a king, inter me. Henry VIII. 4, 2, 171.

And will maintain what thou hast said is false
 In thy heart-blood, though being all too base
 To stain the temper of my knightly sword. Richard
 II. 4, 1, 27.

The cause I give I have, though given away. Richard
 II. 4, 1, 199.

Wherein I wander, boast of this I can,
 Though banished, yet a true-born Englishman. Rich-
 ard II. 1, 3, 308.

Well could I curse away a winter's night,
 Though standing naked on a mountain top. II Henry
 VI. 3, 2, 336.

Come and get thee a sword, though made of a lath. II
 Henry VI. 4, 2, 1.

WITH *as*.

. . . when my heart,
 As wedged with a sigh would rive in twain. Troilus.
 1, 1, 35.

Why then the thing of courage,
As roused with rage, with rage doth sympathyze. Troilus. 1, 3, 51.

Which when they fall, as being slippery standers,
The love that leans on them as slippery too. Troilus. 3, 3, 84.

I speak not "be thou true" as fearing thee. Troilus. 4, 4, 64.

Variable passions though her constant woe,
As striving who should best become her grief. Venus and Adonis. 976.

Which her cheek melts, as scorning it should pass . . .
Venus and Adonis 982.

Which seen, her eyes as murdered with the view,
Like stars ashamed of day themselves withdrew. Venus and Adonis 1031.

That o'er his wave-worn basis bowed,
As stooping to relieve him. Tempest. 2, 1, 118.

And though you took his life, as being our foe,
Yet bring him as a prince. Cymbeline. 4, 2, 249.

Bid him shed tears, as being overjoyed,
To see her noble lord restored to health. Taming of the Shrew. Ind. I, 121.

Hence comes it that your kindred shuns
Your house, as beaten hence by your strange lunacy.
Taming of the Shrew. Ind II. 30.

I say the business is not ended, as fearing to hear of it
hereafter. All's Well. 4, 3, 110.

Yes truly speak. not as desiring more. Measure for M. 1, 4, 3

You speak as having power to do wrong. II Henry
IV. 2, 1, 141.

. . . . To that end
As matching to his youth and vanity,
I did present him with the Paris balls. Henry V. 2,
4, 129.

For pale they look with fear, as witnessing
The truth on our side. I Henry VI. 2, 4, 63.

Swift-winged with desire to get a grave,
As witting I no other comfort have. I Henry VI.
2, 5, 15.

As liking of the lady's virtuous gifts,
He doth intend she shall be England's queen. I Henry
VI. 5, 1, 43.

Why doth the great duke Humphrey knit his brows,
As frowning at the favours of the world. II Henry
VI. 1, 2, 3.

As being thought to contradict your liking. II Henry
VI. 3, 2, 252.

Each present lord began to promise aid.
As bound in knighthood to her impositions. Lucrece.
1696.

And ever since, as pitying Lucrece's woes. Lucrece.
1747.

Which I new pay, as if not paid before. Sonnet 30.

Thine eyes I love, and they, as pitying me. Son-
net 132.

And you bear it as answering to the weight. Antony
and C. 5, 2, 102.

Madam, as thereto sworn by your command.
I tell you this. Antony and C. 5, 2, 198.

Thou singest not in the day,
As shaming any eye should thee behold. Lucrece. 1142.

She thought he blushed, as knowing Tarquin's lust.
Lucrece. 1354.

. . . thy angel
Becomes a fear, as being o'erpowered. Antony and
C. 2, 3, 22.

Traitors ensteeped to clay the guiltless keel,
As having sense of beauty do omit
Their mortal natures. Othello. 2, 1, 70.

Mark how the blood of Caesar followed it,
As rushing out of doors to be resolved. Julius Caesar.
3, 2, 182.

. . . as by the same covenant
And carriage of the article designed,
His fell to Hamlet. Hamlet. 1, 1, 93.

But he, as loving his own pride and purposes,
Evades them with a bombast circumstance. Othello.
1, 1, 12.

Still blushing, as thinking their own kisses sin. Romeo
and Juliet. 3, 3, 39.

Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage. Macbeth. 2, 4, 5.

But if you faint, as fearing to do so,
Stay and be secret, and myself will go. Richard II. 2,
1, 297.

But for my hand, as unattempted yet,
Like a poor beggar, raileth on the rich. John. 2, 1,
591.

As hating thee, are risen in arms. II Henry VI. 4,
1, 93.

Why I challenge nothing but my dukedom,
As being well content with that alone. III Henry VI.
4, 7, 23.

I speak not this as doubting any here. III Henry VI,
5, 4, 43.

I now repent I told the pursivant,
 As too triumphing, how my enemies . . . Richard
 III. 3, 4, 90.

. . . and is become as black
 As if besmeared in hell. Henry VIII. 1, 2, 123.

If you suppose, as fearing you, it shook. I Henry IV.
 3, 1, 23.

WITH *if*.

Thus will I save my credit in the shoot;
 Not wounding, pity would not let me do it;
 If wounding, then it was to show my skill. Love's
 Labor's Lost. 4, 1, 26.

Oh! never faith could hold, if not to beauty vowed.
 Love's Labor's Lost. 4, 2, 110.

If broken, then it is no fault of mine. Love's Labor's
 Lost. 4, 3, 71.

If by me broke, what fool is not so wise,
 To lose an oath to win a paradise. Love's Labor's
 Lost. 4, 3, 72.

If haply won, perhaps a hapless gain;
 If lost, why then a grievous labor won. Two Gentle-
 men. 1, 1, 32.

. . . If one jot beyond
 The bound of honour, or in act or will
 That may inclining, hardened be the hearts
 Of all that hear me. Winter's Tale. 3, 2, 51.

If put upon you, make the judgment good. Pericles.
 4, 6, 100.

If fair faced,
 She would swear the gentleman should be her sister;
 If black, why, Nature drawing of an antic,
 Made a foul blot; if tall, a lance ill-headed;
 If low, an agate very vilely cut;
 If speaking, why a vane blown with all winds;

If silent, why, a block moved with none. *Much Ado*.
3, 1, 61-67.

As jewels lose their glory if neglected,
So princes their renowns, if not respected. *Pericles*.
2, 2, 12.

Choler, my lord, if rightly taken. *I Henry IV*. 2, 4,
356.

But best is best, if never intermixed. *Sonnet* 101.

If denounced against us, why should we not be there in
person? *Antony and C*. 3, 7, 5.

And, if possessed, as soon decayed and done. *Lucrece*.
23.

If partially affined, or leagued in office,
Thou dost deliver more or less than truth. *Othello*. 2,
3, 217.

For if of joy being altogether wanting,
It doth remember me the more of sorrow;
Or if of grief being altogether had,
It adds more sorrow to my wont of joy. *Richard II*.
3. 4. 13-17.

. . . which, if granted,
As he made semblance of his duty. *Henry VIII*. 1, 2,
197.

The which, if wrongfully anointed,
Let heaven revenge. *Richard II*. 1, 2, 39.

If for thee lost, say ay, and to it, lords. *III Henry VI*.
2, 1, 165.

WITH *when*.

Love-thoughts lie rich when canopied with bowers.
Twelfth Night. 1, 1, 41.

He dies again to me when talked of. *Winter's Tale*.
5, 1, 19.

A true soul
When most impeached, stands least in thy control. Son-
net 125.

Fortune's blows,
When most struck home . . . craves a noble cunning.
Coriolanus. 4, 1, 8.

When most unseen, then most doth tyrannize. Lucrece.
676.

I wrote to you while rioting in Alexandria. Antony
and C. 2, 2, 71.

When being not at your lodging to be found,
The senate hath sent about three several guests
To search you out. Othello. 1, 2, 45.

WITH *until*.

As doubtful whether what I see be true,
Until confirmed, signed, ratified by you. Merchant of
V. 3, 2, 148.

Which I never use till urged. Henry V. 5, 2, 150.

Trouble him no more till further settling. King Lear.
4, 7, 81.

Knavery's plain face is never seen till used. Othello.
2, 1, 321.

WITH *where*.

Where having nothing, nothing can he lose. III Henry
VI. 3, 3, 152.

WITH *before*.

Why, let her except before excepted. Twelfth Night.
1, 3, 7.

WITH *adjectives*.

A giving hand, though foul, shall have fair praise.
Love's Labor's Lost. 4, 1, 23.

My beauty, though but mean,
Needs not the painted flourish of your praise. Love.
Labor's Lest. 2, 1, 14.

His face, though full of cares, yet showed content
Lucrece 1503.

Thy love, though much, is not so great. Sonnet 6.

For I must ever doubt, though ne'er so sure. Timon
of Athens. 4, 3, 514.

An aged interpreter, though young in years. Timon
of Athens. 5, 3, 8.

. . . Now our joy,
Although our last and least . . . what can you say?
Lear. 1, 1, 84.

Bid them farewell, Cordelia, though unkind. Lear 1,
1, 263.

Though not last, not least, in love, yours, good Tre-
bonius. Julius Caesar. 3, 1, 189.

Though nothing sure, yet much unhappily. Hamle
4, 5, 14.

. . . Though indirect,
Yet indirection thereby grows direct. John. 3, 1, 27
While then, though loth, yet must I be content. III
Henry VI. 4, 6, 48.

And though unskillful, why not Ned and I
For once allowed the skillful pilot's charge? III Henry
VI. 5, 4, 20.

. . . Old Escalus,
Though first in question, is the secondary. Measure
for M. 1, 1, 46.

. . . Thou churl, for this time,
Though full of displeasure, yet we free thee. Winter's
Tale. 4, 4, 442.

Though light, take pieces for the figure's sake. *Cymbeline*. 5, 4, 24.

Their encounters, though not personal,
Have been royally attorneyed. *Winter's Tale*, 1, 1, 28.

That they have seemed to be together, though absent.
Winter's Tale. 1, 1, 32.

Not black in my mind, though yellow in my legs.
Twelfth Night. 3, 4, 27.

For the success,
Although particular, shall give a scantling,
Of good or bad into the general;
And in such indexes, although small pricks
To their subsequent volumes, etc. *Troilus*. 1, 3, 340.

Which are the moves of a languishing death,
But though slow, deadly. *Cymbeline*. 1, 5, 9.

And it gave present hunger,
To feed again, though full. *Cymbeline*. 2, 4, 137.

Beauty doth vanish age, as if new-born. *Love's
Labor's Lost*. 4, 3, 244.

Which he swore he would wear, if alive. *Henry V*. 4,
7, 135.

For I am nothing, if not critical. *Othello*. 2, 1, 120.

If good, thou shamest the music of good news. *Romeo
and J*. 2, 5, 23.

If ill,

Why hath it given me earnest of success. *Macbeth*.
1, 3, 132.

If good, why do I yield to that suggestion? *Macbeth*.
1, 3, 134.

If not complete of, say he is not she. *John*. 2, 1, 434.
England is safe, if true within itself. *I Henry VIII*.
4, 1, 40.

If not true, none were enough. Measure for Measure.
4, 3, 177.

If not well, thou should'st come. Antony and C. 2,
5, 38.

If any, speak. Julius Caesar. 3, 2, 32.

The thorny brambles and embracing bushes,
As fearful of him, part, through whom he rushes.
Venus and A. 629.

And made

The water which they beat to follow faster,
As amorous of their strokes. Antony and C. 2, 2, 200.

His hand, as proud of such a dignity. Lucrece 437.

Is the more honor because more dangerous. III Henry
VI. 4, 3, 15.

Sweet is the country, because full of riches. II Henry
VI. 4, 7, 67.

WITH phrases.

Or if you cannot weep, yet give some groans,
Though not for me, yet for your aching bones. Troi-
lus. 5, 10, 50.

But Margaret was in some fault for this,
Although against her will. Much Ado. 5, 4, 4.

Thou art no man, though of man's complexion.
Venus and A. 215.

Your lordship, though not clean past your youth,
Hath yet some smack of age in you. II Henry IV. 1,
2, 109.

Who am prepared against your territories,
Though not for Rome itself. Coriolanus. 4, 5, 140.

May stand in number, though in reckoning none.
Romeo and J. 1, 2, 33.

This cardinal, though from an humble

Stock, undoubtedly was fashioned to much
Honour from his cradle. Henry VIII. 4, 2, 48.

This royal infant, . . . though in her cradle,
Yet now promises, etc. Henry VIII 5, 5, 18.

O spare mine eyes,
Though to no use but still to look on you. John. 4,
1, 103.

And many strokes, though with a little axe,
Hews down and fells the hardest-timbered oak. III
Henry VI. 2, 1, 54.

For now he lives in fame, though not in life. Richard
III. 3. 1, 88.

Though not by war, by surfeit die your king. Richard
III. 1, 3, 197.

Let me, if not by birth, have lands by wit. Lear. 1,
2, 199.

If not for any parts in him . . . yet more to move
you . . . Timon of Athens, 3, 5, 76.

If at home sir, he's all my exercise. Winter's Tale, 1,
2, 165.

And strike her home by force, if not by words. Titus
Andronicus. 2, 1, 118.

His master would be served before a subject, if not
before a king. Henry VIII, 2, 2, 8.

And banished I am, if but from me. II Henry VI. 3,
2, 351.

If not in heaven, you'll sup in hell. II Henry VI. 5, 1,
216.

As well we may, if not through your neglect. II Henry
VI. 5, 2, 80.

'Tis mine, if but by Warwick's gift. III Henry VI. 5,
1, 35.

For shame if not for charity. Richard III. 1, 3, 272.
 Be guilty of my death, since of my crime. Lucrece. 931.
 For myself am best, when least in company. Twelfth
 Night. 1, 4, 37.

WITH *nouns*.

Shall I do that, which all the Parthian darts,
 Though enemy, lost aim, and could not? Antony and
 C. 4, 14, 70.
 Down from the waist they are centaurs,
 Though women all above. Lear. 4, 6, 126.
 The trees, though summer, yet forlorn and lean. Troi-
 lus. 2, 3, 94.
 Thou art thyself, though not a Montague. Romeo and
 J. 2, 2, 39.
 The iron of itself, though heat red-hot,
 Approaching near these eyes would drink my tears.
 John. 4, 1, 61.
 This we prescribe, though no physician. Richard II.
 1, 1, 154.
 Although the victor, we submit to Caesar. Cymbeline.
 5, 5, 460.
 Master Shallow, you yourself have been a great fight-
 er, though now a man of peace. Merry Wives. 2,3, 43.
 If not Achilles, nothing. Troilus. 4, 5, 76.
 And each, though enemies to either's reign. Sonnet 28.

WITH *infinitives*.

Hold Clifford! do not honour him so much,
 To prick thy finger, though to wound his heart. III
 Henry VI. 1, 4, 54.
 Though not to love, yet, love to tell me so. Sonnet 140.

The number of the above examples shows that the construction even in Shakespeare's day was becoming comparatively common. 120 clear cases of the conjunction+participle group are found in Shakespeare, or an average of about three to a play.

In *Paradise Lost*, which is equal in length to about three plays of Shakespeare, the construction occurs 91 times, or 10 times as often as in Shakespeare fifty years before. These figures in a general way indicate the increase in frequency of this idiom. No work later than *Paradise Lost* was examined, but this rate of increase, from all indications, has not since become less. In the middle of the 18th century it became frequent enough for recent grammarians casually to run upon it, and today it has become so common that its absence would almost make English prose seem slow and wordy.

Thus we see that the 18th century was not, as Einkenkel seems to maintain, the date which saw the origin of this construction, but that it was the 16th and early 17th. One is surprised that a syntactician of Einkenkel's ability should have overlooked this idiom of the 17th century.

IV

CONCLUSION

After the time of the introduction of this construction has been determined, there remains the more difficult task of explaining the reason for and the manner of forming this idiom. The history of the idiom gives us no explanation. Its development has been merely a growth in frequency of occurrence. Its nature has not changed since the first time that it was used. It was exactly the same construction then as it is now. Its explanation, then, is to be sought, it seems to me, not in historical grounds, but from *a priori* considerations.

Is it to be considered from the standpoint of the participle, or from that of the subordinate clause? Is it a question solely of the crossing of two common constructions, or is it merely a question of ellipsis?

The larger number of those who have sought an explanation of the construction treat it from the standpoint of the participle. They begin with the participle and assume the addition of the conjunction. Some give as the reason for the addition of the conjunction one thing, and some another. Einkenkel says that the conjunction is added to express other relations than those expressed by the simple participle. Now what relation can be expressed by a conjunction + participle phrase which was not already expressed by the participle? We already had the temporal, conditional, concessive, and causal participle. These, and usually only these relations are expressed by the conjunction + participle group. The *other relations* of Einkenkel are certainly few in number.

Sweet, in the passage quoted above, makes the whole thing a question of clearness. If we assume that this hybrid construction originated from the simple participle, this view is at least plausible. The temporal, causal, conditional, and con-

cessive relation may be and actually is expressed by the participle alone. But this relation, though real, may be dim. To bring out and emphasize this subordinate relation, a conjunction was added. In theory this is plausible, but as a matter of fact it is not the case, as I hope to show later.

Jespersen mentions the construction among other elliptical expressions and seeks its explanation in the tendency in English towards "business-like shortness".⁵ If considered from the standpoint of the participle alone, this participle-group is not elliptical, but quite the reverse. Only when considered from the standpoint of the subordinate clause, can it in any way be called ellipsis.

While this view may, and it seems to me, does give the ultimate reason why we have the construction, it does not explain its origin. It does not tell us whether it was formed from the simple appositive participle or from the subordinate clause or from both. It tells us *why* we made it, but not how we made it.

Mätzner⁶ considers the question from both points of view. In his chapter on the participle, he says that a participle which is equivalent to a subordinate clause may permit a conjunction. In another place he considers this very same idiom as the result of a shortening-up of the subordinate clause. This is not consistent. If one view is correct, the other is surely incorrect, and vice versa.

Can this idiom be proved to be the remains of a subordinate clause after suffering ellipsis? In some cases it may seem to be so, as in *though hurt, he continued to play* from *though he was hurt, he continued to play*. Here the subject of the subordinate clause and the *be*-auxiliary may be assumed to have dropped out. This may always be the case when the verb is passive: the subject and auxiliary are dropped. But *though doing his best, he failed* cannot result from *though he did his best, he failed*. For this ellipsis to have taken place we must

5. *Growth and Structure of the English Language*, ch. 1 p. 10.

6. *Grammatik*, III. p. 440 and p. 73.

assume a resolution of the past definite into the corresponding past progressive and then to have had the subject and *be*-form drop out. This almost certainly was never the case. As a theory, the assumption of the addition of a conjunction to the participle is much simpler. The other hypothesis involves complications and has to resort to the overworked theory of ellipsis. The former assumes what the Germans call "Ergänzung," a procedure as objectionable as the other, were it not for the fact that it is not so frequently resorted to as is ellipsis.

The question cannot be settled historically. To start with, we had the participle equivalent to both a dependent clause and a subordinate clause. Later there developed the mixed construction under consideration. If we had had only one of the two to begin with and if there had resulted the construction as we now have it, the explanation would be simple and conclusive. But such is not the case.

The question cannot be considered exclusively from either standpoint, but from both. It is, it appears to me, not a question of deriving this idiom from the participle alone, or from the subordinate clause alone. When we look at the construction conjunction + participle we see that it is made up of an element from both. Hence is it not reasonable to assume that each has furnished one of the elements? Thus we have the conjunction from the subordinate clause, and the participle which, as we saw, is not necessarily the participle of the subordinate clause, but which in all probability is the original participle. Given the tendency to "brevity of expression," and the two original constructions,—one of which was brief but not clear, the other of which was clear but wordy,—is it not natural that we have evolved a new construction that harmonizes the demands of both clearness and brevity? This is just what the conjunction + participle group does. It is just as clear as the full subordinate clause and is only one word longer than the participle.

Thus the idiom is not the result of either of these two constructions alone, but the offspring of both. It is the child of

the pair. This crossing of construction is not uncommon in English,—quite the contrary. When two parallel constructions exist side by side and both are in constant use, it is nothing but natural for a word or a member of one to go over into the other.

The examples from Shakespeare show that the occurrence of the conjunction + adjective group is almost as common as the conjunction + participle group. In *Paradise Lost* about the same proportion holds. The figures are 55 of the former to 91 of the latter. This again is what Mätzner calls “elliptical subordinate clause”. It seems to me that it is more reasonable to call this an elliptical subordinate clause than to designate the conjunction + participle group as such. The conjunction + adjective group, like the conjunction + passive participle group, could in every case be the result of ellipsis. But the active tenses, unless progressive, had to be resolved into the corresponding progressive tenses before ellipsis could be assumed. The adjective has the same form throughout and, in original subordinate clauses, was always used with some tense of the verb *be*. Hence nothing was in the way of ellipsis, and as Mätzner explains, the “elliptical subordinate clause” may have resulted. But may we not again call it a crossing, as in the case of the participle? Even an appositive adjective may express a causal, conditional, concessive, and temporal relation, as in *the man drunk and unruly, was put out*. Now this, crossed with *the man, because he was drunk and unruly, was put out*, could easily have given *the man, because drunk and unruly, was put out*. The only objection to this explanation is that the adjective alone was not used very often in the function of a subordinate clause.

In the last paragraph quoted from Mätzner, he cautions against construing the gerund as a participle after prepositions and conjunctions, as *before, after, till*, etc. But it is as reasonable to call them participles as gerunds and hence conjunctions as well as prepositions. The preposition necessarily becomes a conjunction before a passive participle, as in *keep*

it till called for; he stopped before hurt. Not for one moment would Mätzner try to construe *called* and *hurt* as gerunds. Wherein does the present active participle differ from the passive? Will the fact that it has the same form as the gerund prevent its being construed as a participle? It is reasonable to call it the gerund; it is just as reasonable to call it the participle and to consider what was a preposition a conjunction. This explanation is not inconsistent, since the word is either a participle or a gerund according to the aspect in which it is considered.

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